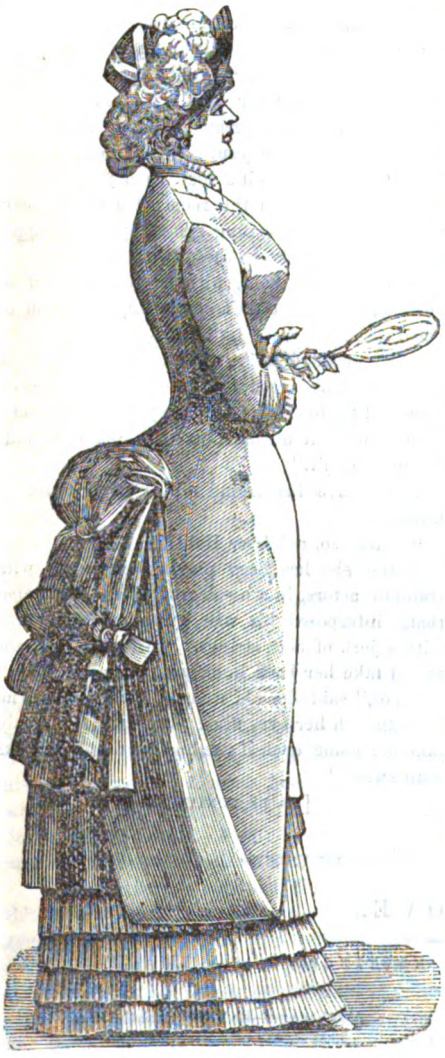
EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1.—Is an afternoon-costume, of gray cashmere and satin or surah. The round short skirt is of the satin or surah, and is trimmed with three narrow and one wide ruffle alternating. The polonaise is of cashmere, cut with long ends, all lined with the satin or surah, and the ends are



No. 1.

No. 2.

knife-plaited ruffles: three of which are four inches wide, put on to slightly overlap each other; then one six inches wide; again three narrow ones; this is continued up the front, turned up, the satin side out, until they reach the point on the tournure, where they are looped, and then the cashmere side turns over, and the ends are each separately tied at equal distances and

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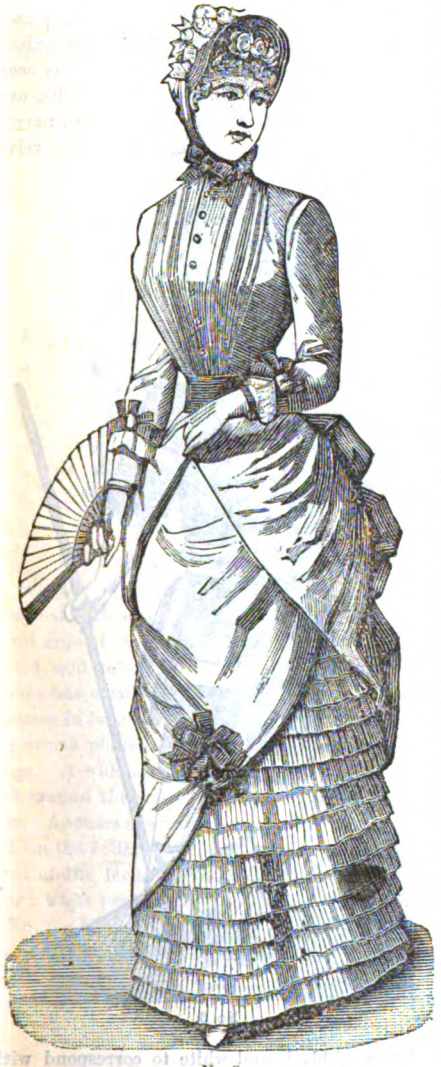
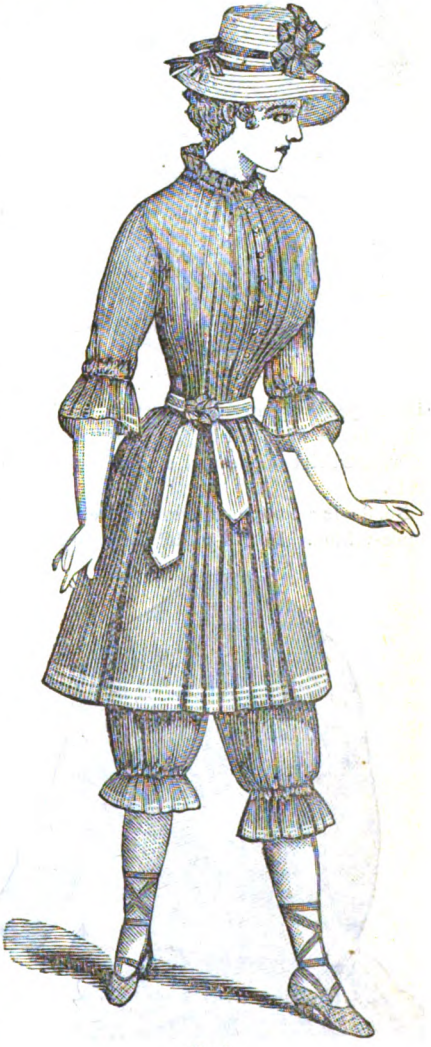
ornamented with bows-and-ends of satin and velvet, or satin and ottoman ribbon, to match. Small coat-sleeves and standing collar. The waist is buttoned with small crocheted buttons. Five



No. 3.

to six yards of cashmere, fourteen yards of surah, or eighteen yards of satin, will be required for the trimming of the skirt. If the knife-plaitings for the skirt are made of cashmere, then fourteen yards of cashmere will trim the skirt and make the polonaise, allowing two and a half yards of surah for lining the front and ends of the polonaise. Of course, the knife-plaitings are mounted upon a foundation-skirt of silesia or sateen, faced on the outside with the cashmere.

No. 2—Is a stylish model for a printed delaine or figured sateen. The skirt is kilted upon a foundation-skirt of plain sateen or silesia. The full overskirt is started quite high on the hip, on the right side, and is caught up on the left with loops-and-ends of watered ribbon, which are suspended from the waistband. The pretty blouse-waist is fulled at the throat in front, and the fullness laid in plaits to fit into the waist. Plain tight back, with two full box-plaits forming the



No. 4.

postillion. A belt and horse-shoe buckle confine the waist. Elbow sleeves, open on the inside of the arm, and ornamented by a fall of lace and bows of ribbon. Close standing collar, with loops-and-ends of ribbon as finish. Fifteen to

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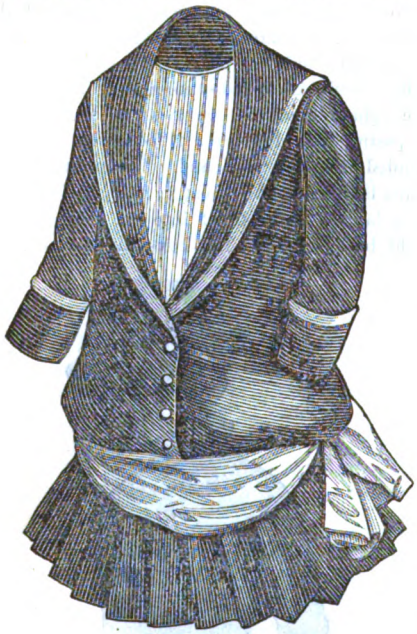

No. 5.—Front.

sixteen yards of sateen, or fourteen yards of delaine, double fold, will be required, and six yards of watered ribbon one and a half or two inches wide.

No. 3—Is a costume of cream-white albatross or nun's-veiling. In this model the entire skirt is

No. 5.—Back.

covered with tiny knife-plaited ruffles, over which the pointed apron-front is arranged, and ornamented exactly in front by a rosette composed of black and white velvet ribbon. The polonaise is belted at the waist, and opens in front, looped high at the sides, and the back very much puffed. The belt is of black velvet ribbon. The waist is fulled from the shoulder to the waist, as seen, being fitted, and the fullness laid in plaits, over the tight lining. Tight coat-sleeves, with narrow knife-plaiting, headed by a narrow band of velvet

No. 6.

and bow of black and white to correspond with the skirt. Fifteen yards of double-fold material.

No. 4—Is a new pattern for a bathing-costume, to be made of navy-blue flannel, and trimmed with white worsted braid. The waist and skirt are all in one; the fullness of the body, both back and front, being gathered at the neck, and plaited at the waist; front and back of the skirt are kilted, and the side-fullness of the skirt is put into box-plaits; extra width is put into the skirt for the fullness over the hips. Elbow sleeves, with plaited ruffle, and pants full to below the

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knee, and terminating in a ruffle. An elastic is run into the casing for the pants. A belt of the material is arranged for the waist, but many girls prefer the white worsted girthing-belt, with straps to buckle.

No. 5—Is a seaside-costume for a boy of four to six years. We give the front and back view.

No. 7.—Front.

It is made of marine-blue flannel or serge, and trimmed with several rows of fine white worsted braid around the collar and cuffs. The skirt is kilted, and buttoned on to a petticoat-waist. The blouse has a sailor-collar at the back, which terminates in long turn-over revers; in front, opening over a plaited shirt-waist of white flannel or serge. A wide sash of white flannel or serge is tied around the waist, in a large bow at the left side. Anchors are embroidered in white crewel or silk on the collar. White bone buttons fasten the front of the blouse. The whole costume is worn over a white percale shirt, with a wide linen collar.

No. 6—Is another seaside-costume for a boy of eight years. It is also made of marine-blue serge or flannel, and trimmed with a band of white, stitched on by the machine. This costume will serve either for a bathing-suit, or for morning-wear on the beach: for the latter, substitute long sleeves and long stockings and boots, and, of course, finer material. The knee-pants and blouse, with belt or sash, make a stylish everyday-suit for a boy of this age.

No. 7.—For either girl or boy, of two, three, or four years. This little costume, of which we give the front and back view, is entirely new. The skirt, collar, vest, and ribbons are of velvet, cashmere, or cloth. The over-blouse of cashmere, white, or of a light drab, and the trimming is

No. 7.—Back.

of English embroidery or torchon lace. For a wash-dress, make the skirt, collar, vest, etc., of sateen, in dark-blue, brown, or garnet, and the overdress of white or écru, either figured or plain. The make of the blouse is so clearly represented by the illustration, no further description is necessary.

TABLE-CLOTH IN APPLIQUÉ.

BY MRS. JANE WEAVER.

In the front of the number, we give a design for a Table-Cloth in appliqué, on velvet, cloth, cashmere, etc. The ground is of any material that will look sufficiently rich; and, of course, the color is optional.

The stripes and palms—or pines, as many ladies call them—may also be cut of any material that is preferred; some persons use the palms from old shawls, others cut them of satin or velvet. They may be simply buttonholed on; put on with gold or other braid, or embroidered all over with various-colored silks, thus giving an Oriental effect. Piano-covers, cushions, etc., are made in this way.

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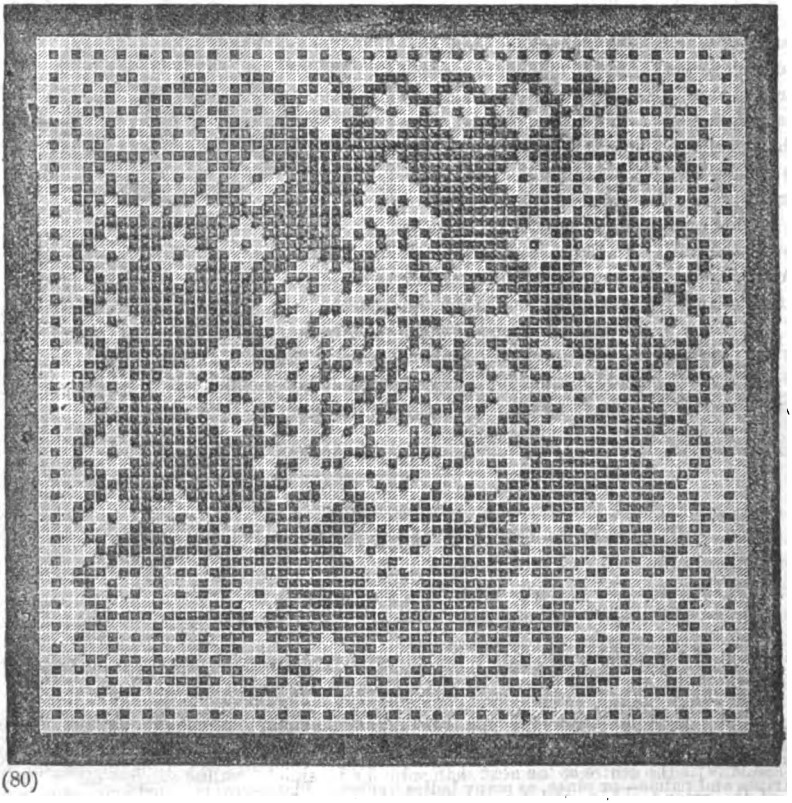
TABLE: IN PLUSH AND EMBROIDERY.

BY MRS. JANE WEAVER.

The table is of ebonized wood, and the top and lower shelf are covered in copper-brown plush. The top is embroidered in outline in small sprays with gold-colored filoselle or with Japanese gold thread, and then it is stretched on the top of the table, and the edge finished with a tasseled silk fringe. The under shelf has fringe only on two sides. It may be embroidered like the top, if desired. Any of the little ebonized tables found in most of the stores may be treated in this way. The tops are generally of pine, intended to be covered.

TIDY IN CROCHET, OR ON JAVA CANVAS.



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FROCK FOR GIRL: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give here an engraving of a very pretty frock, the newest style out, for a young girl, say one of eight years or thereabouts. Folded in with the number is a SUPPLEMENT, with full-size diagrams for cutting it out. This method of giving patterns, we find, is most acceptable. The right way is to cut out each separate piece in paper—old newspapers will do—and then fit it on, reducing it here, or enlarging it there, as the case may be. It has this advantage over all other methods: that, if you make a mistake and get your pieces too little, you can go back to our pattern-sheet and start afresh, whereas if you buy what is called a cut-pattern, and it does not fit, or you spoil it in attempting to make it fit, everything is ruined.

The pattern consists, as will be seen, of four pieces, viz:

1.—HALF OF FRONT.
2.—HALF OF BACK.
3.—SLEEVE.
4.—POCKET.

The dotted lines show where the yoke is cut apart. The material is gathered below the yoke and at the waist. A tiny knife-plaited frill edges the skirt. The material itself may be two shades of sateen or linen, or of nankeen and Turkey-red twill. The darker color is used for the yoke, sash, trimming, and pocket.

We also give, on the SUPPLEMENT, several designs for the work-table, which are described on another page. As the lines of these designs never cross those of the dress-patterns, they can be used without interfering with the others at all.

DAISY DISK: FOR TABLE-SCARF, OR BUREAU.

BY MRS. JANE WEAVER.

In the front of the number, we give, printed in colors, one of those beautiful conventional designs now so much in vogue for art needlework. As the design is purely conventional, it is not necessary to follow the natural colors of the flowers. Our model, we have seen worked in the colors here given, with the slight addition of using three shades of pink for the daisies: one entirely of the light shade, with the centre of the next shade; the next of the second shade, with the third for the centre; the next of the third shade, using the same for the centre. The work is done in what is called half-outline, for the flowers and leaves, making the stitches heavier and thicker at the points of the petals and the points of the leaves. Then the "disks" are darned in, in common darning, being careful to keep the stitches in straight lines; the outside of the disks are done in simple outline-stitch. For a table-scarf, use crash, butcher's-linen, or pongee for the foun-

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dation. Any lady can draw for herself this design; it only needs repeating to cover the ends, and a few of the disks may, with advantage, be scattered through the centre of the cover. It may be worked in English crewels or in wash filoselle silks: the latter are expensive, but make very beautiful work. Enough silk for a cover like this would cost at least two dollars. In using filoselle for this kind of work, use two strands of the silk both for the outline and the darning. The colors may be varied, using the pinks and olive, with pale-blue for the darned background, or the daisies may be yellow with brown centres, and the background pale-blue.

DESIGNS ON SUPPLEMENT.

BY MRS. JANE WEAVER.

We give, on the SUPPLEMENT that is folded in with this number, in addition to the Dress Pattern for a young girl, five designs, to be worked in outline, Kensington-stitch, etc., etc. These designs are arranged on the SUPPLEMENT, as will be seen, in such a way as not to interfere with the dress-pattern. We add here directions how to work them:

No. 1.—Two borders, to be worked in Kensington-stitch, with either silks or crewels, on satin or plush. Work the stems in two shades of wood-color, the leaves in three shades of green. The daisies are the yellow variety, with brown centres. The rugged robins in two shades of blue.

No. 2.—Daffodils in outline. We give one corner for a square table-cover, to be worked in outline, in crewels, on butcher's-linen or felt. For a small table-cover, butcher's-linen is to be preferred. Work the leaves in olive-green, two shades; the flowers in two shades of yellow; the stems of the stamens in pale-green; the dots in yellow floss; the borders in two shades of wood-color.

No. 3.—Design of pansies, to be done in silks, in either outline or Kensington-stitch, solid. Three shades of purple for the pansies, with one shade of bright-yellow for the centres and veining. Three shades of green for leaves, stems, and tendrils.

No. 4.—Design of roses. May either be worked in outline or solid, in Kensington-stitch. Three shades of pink for the roses, and three shades of green for the leaves and stems.

No. 5.—A simple design in outline; and as it is a conventional pattern, any colors may be used. It is a good design for bordering the ends of towels, and done in red or blue French working-cotton.

DESIGN IN EMBROIDERY OR PAINTING.

BY MRS. JANE WEAVER.

In the front of the number, we give a design for a spray of lilies, as a cover of a memorandum book, for a toilet-table; it may be either of embroidery or of painting, on pale-blue or deep plum-colored satin.

The materials are card-board for the book, wadding, silk for the lining, satin for the outside, and elastic for the bands on the inside, for sliping in memorandums or cards.

If for embroidering, the design should be transferred to tracing-cloth, then cut with scissors, this tacked on the blue satin, and the outline made with Chinese white and a small camel-hair brush; or, in preference, run round the outline of the tracing-cloth with a fine needle and the finest cotton. It may then be worked on the hand without a frame. The lilies should be a pure white; the calyx the palest green, heightened by a little white; the stamens yellow, the anthers at the point of each stamen tipped with a dark chrome. The buds a perfect white, with a pale and slight green line downwards from the point. The leaves are a pale glossy green, mingled with a little white to represent the "shine." The embroidering of the flowers is best done with white filoselle, and the leaves and stems—all green—with Dacca silk.

For painting, the colors used are similar. The design may, however, be painted entirely in Chinese white, on mulberry gros-grain silk; the veins of the leaves, buds, and flowers, in the same color as the silk. The paints would be crimson-lake, with a trifle of black tint mixed to darken it.

Moist water-colors in tubes.

If the material painted upon is silk, it will require preparation. Take half an ounce of isinglass, or Cannon's white gelatine; pour upon

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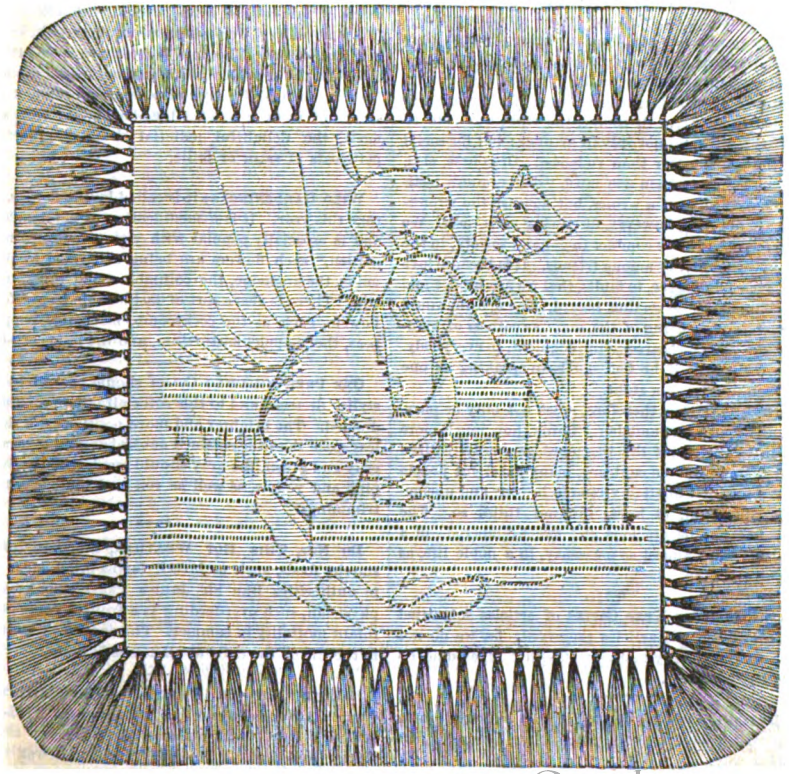
it enough cold water to moisten only; let it soak for an hour, then add half a pint of boiling water, and stir till entirely dissolved; strain through coarse muslin, wet, into a hot cup standing in boiling water. Lay a sheet of tissue-paper on a drawing-board, or any substitute, then the silk, and fix it firmly to the board with small pins. While the gelatine is still hot, lightly sponge the silk over with it, taking great care to do this evenly, yet thinly; the sponge must not be so much pressed as to wet the silk through. When the silk is perfectly dry, unpin it, reverse the side, pin it again to the drawing-board, and sketch on the design, or transfer it with white carbon-paper, to be had of any artists'-color man. The paper should be well wiped before using, so that the silk will not be smeared. The Chinese white should be purchased in bottles, not in tubes.

Satin does not require any underlay of Chinese white, if the colors are mixed with megilp and turpentine, and then laid on brown paper for a palette.

Another, and perhaps more effective, way for using the design is to get some white cotton, velvet, or velveteen; pin it—with paper underneath, the plush side downwards—on to a board; with black carbon-paper transfer the design in the usual way, as drapers do their bills; then, with thin gum or isinglass, brush over the transferred design, and, when dry, with sharp scissors cut it out, and gum it to the satin, which must be first pinned to a board, and the design on the satin also. The veins of the leaves, flowers, and buds to be stem-stitched with pale-green silk, the stamens with pale-yellow, the anthers with dark chrome-yellow.

DESIGN FOR DESSERT-NAPKIN.

BY MRS. JANE WEAVER.



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LES MODES PARISIENNES.
JULY. 1884 TWO
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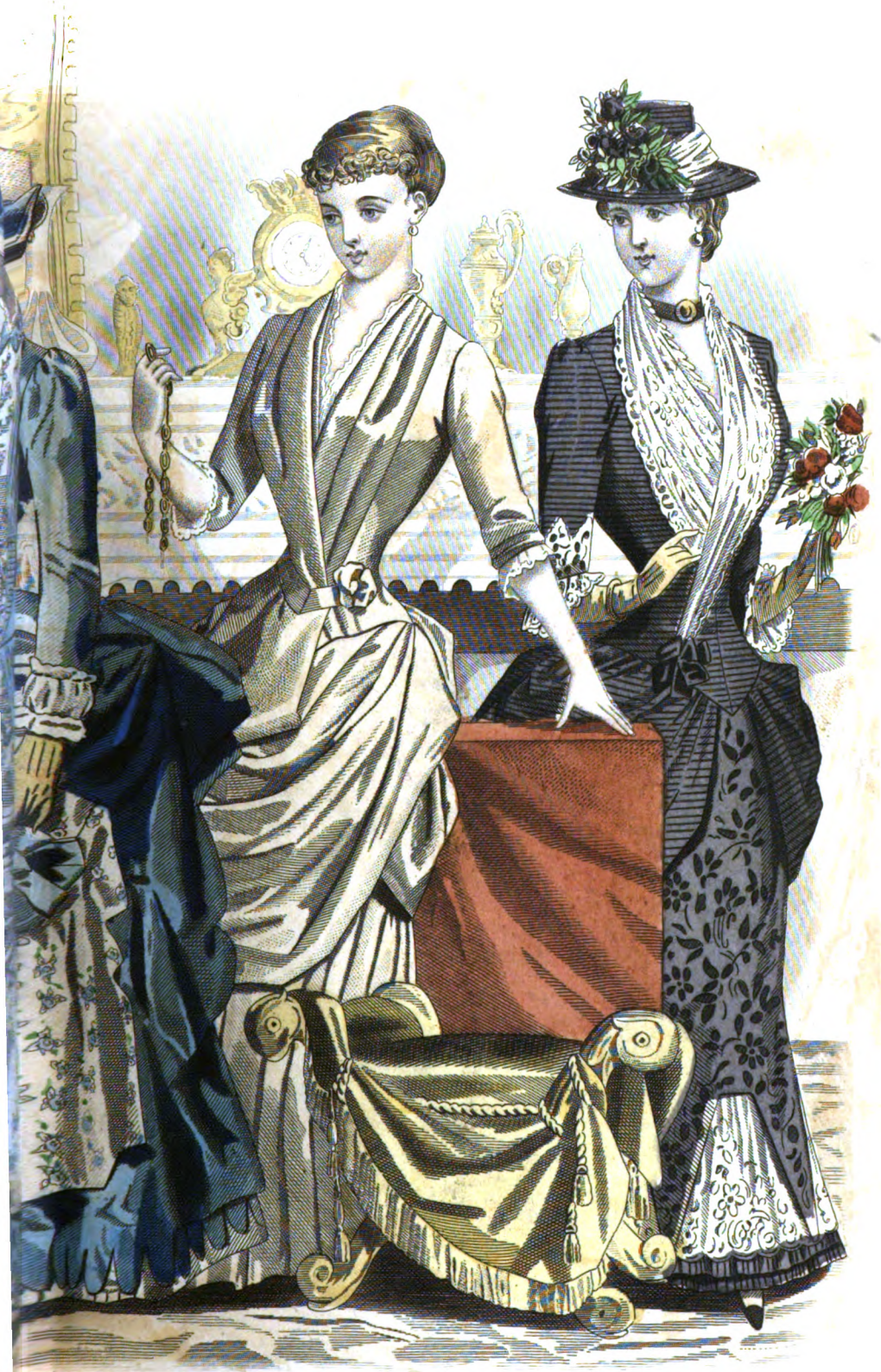

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CEPTION.

Painted by E. L. Henry. Engraved & Printed by Illman Brothers.

"MEETIN'S OUT."

Engraved expressly for Peterson's Magazine.

SEE THE STORY "CUPID AND SOAPSUDS"

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Design for Embroidery, or for Painting

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1884

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PUSSY'S BREAKFAST.

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CHILDREN'S FASHIONS FOR AUGUST. GIRL'S HAT.

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WALKING-DRESS. BONNET. SLEEVE.

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WALKING-DRESS. HAT. MANTILLA.

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WALKING-DRESS. COCKADE. BODICE. PARASOL.

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WALKING-DRESS. BUTTERFLY. BODICE. PARASOL.

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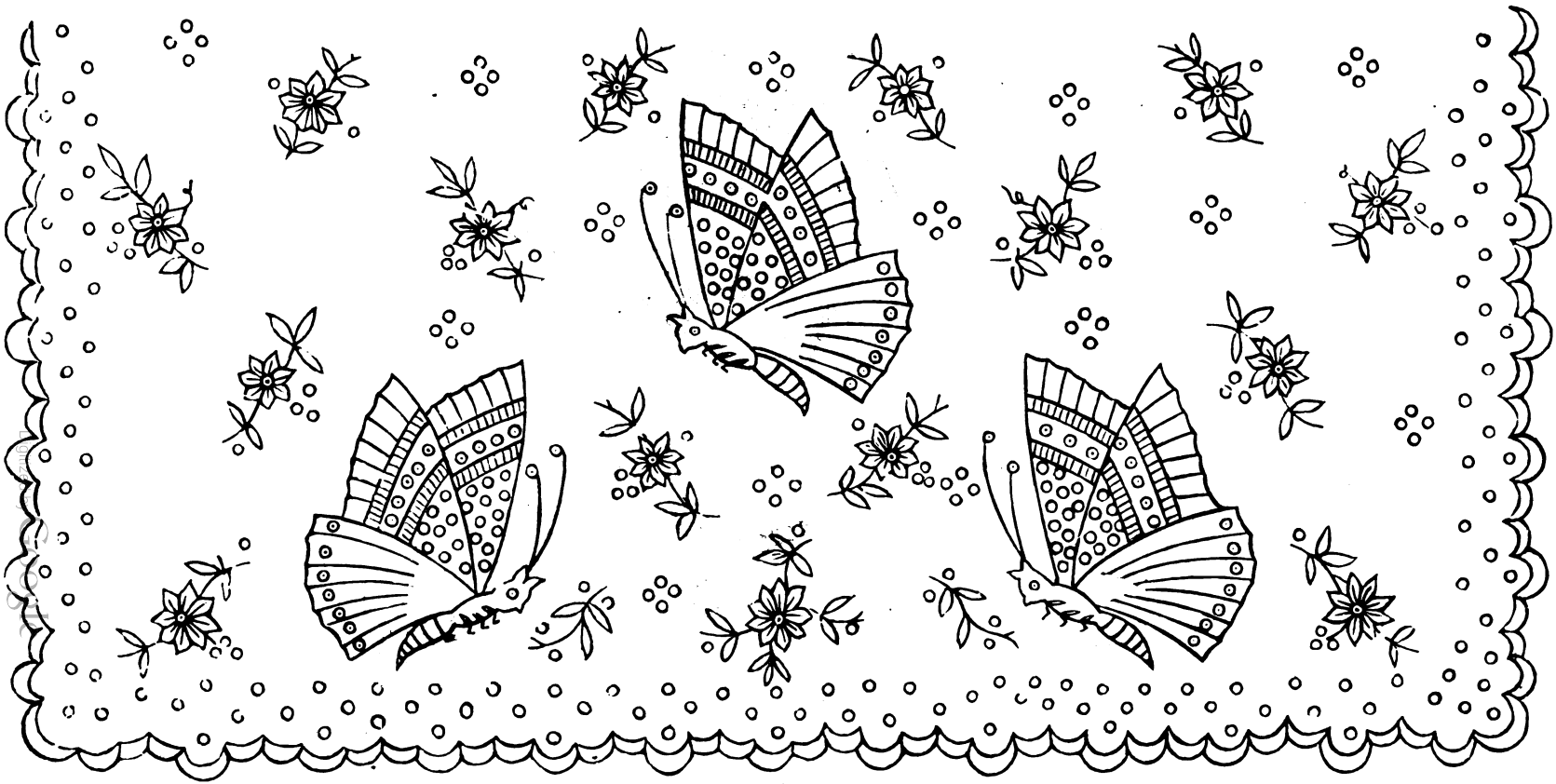

DESIGN IN EMBROIDERY.

CORNER IN EMBROIDERY, EDGING, NAMES FOR MARKING.

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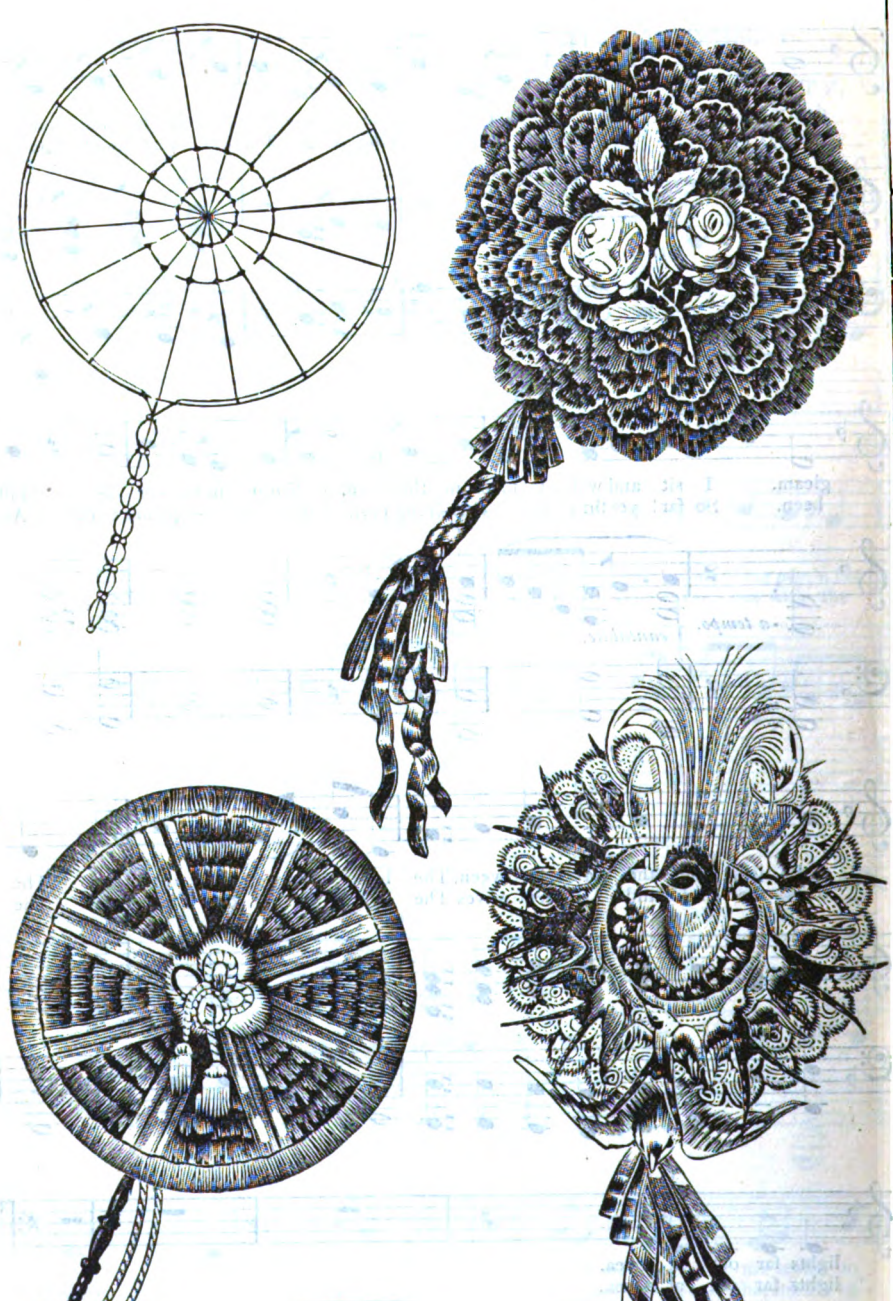

HOW TO MAKE YOUR OWN FANS.

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